2002-2003

Saturday, November 9, 2002
8 pm. Walter Hall

Faculty of Music
Presents

University of Toronto Chamber Ensemble

PROGRAMME

J. S. Bach
(1685-1750)

Orchestral Suite No. 2 in B minor
- Overture
- Rondeau
- Sarabande
- Polonaise
- Menuet
- Badinerie

Raffi Armenian, *conductor*

Emma Tessier, *flute*
Tanya Charles, *violin I*
Amy Chen, *violin I*
David Federman, *violin I*
Emese Hegedus, *violin I*
Martha Sprigge, *violin II*
Sho Tanaka, *violin II*
Teresa Oh, *violin II*
Conrad Rygier, *viola*
Christina Loucks, *viola*
John Koo, *cello*
Elena Jubinville, *cello*
Jonathan Cegys, *bass*
Dan McCoy, *harpsichord*

INTERMISSION

W. A. Mozart
(1756-1791)

Divertimento No. 15 in B-flat, K287
- Allegro
- Thema mit variationen
- Menuetto
- Adagio
- Menuetto
- Andante - Allegro molto

Paul McCulloch, *conductor*

Kerry Duwors, *violin I*
Debbie Clark, *violin II*
Alexander McLeod, *viola*
Rafael Kuerti, *cello*
Matt Goulet, *bass*
Alison Haynes, *horn*
Lauren Hill, *horn*

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Programme Notes

Orchestral Suite No. 2 in B minor, BWV 1067
JOHANN SEBASTIAN BACH
Born in Eisenach, 1685
Died in Leipzig, 1750

For many years, Bach scholars believed that this work was written in the 1720s, when J.S. Bach was Kapellmeister at Cöthen. More recently, the theory has been advanced that the piece was composed at least a decade later at Leipzig, where Bach was Kantor at the Thomaskirche. Musicologist Christoph Wolff goes so far as to suggest the suite may have been written as late as 1739, which could make it Bach's last orchestral work.

If this composition was indeed written at Leipzig, it was probably composed for the Collegium Musicum, a local concert society directed by Bach from 1729 into the 1740s. The Collegium gave public concerts every Friday evening, and in addition to presenting the works of J.S. Bach, also performed works by Handel, Locatelli, Porpora, Hasse and Weiss.

From the suite's first movement – an Overture, beginning and ending in stately dotted rhythms, with a fugal section in the middle – the work is Gallic in style, as Bach makes use of French dance-forms then fashionable in Germany. (In 1736, the small city of Leipzig boasted a dozen French dancing masters.) We know that Bach wrote at least four of these popular French suites – also called "overture suites" for their prominent first movements – and that his contemporary, Georg Philipp Telemann, wrote hundreds of them.

Scored for string orchestra, continuo and flute, the *Orchestral Suite No. 2* is also the closest thing to a flute concerto that Bach ever penned. Throughout this unique, hybrid work, the flute either plays in unison with the first violin or takes on a more independent, soloistic role. The flute is heard most prominently in the middle section of the Overture, in the Sarabande, the Bourée, the Polonaise and, of course, the final Badinerie (a movement famously arranged by the late Canadian jazz flutist Moe Koffman).

Despite the "simplicity" of the short dance movements, Bach's genius is irrepressible: in the Sarabande, the composer writes an imitative canon (at the twelfth!) between the melody and bass lines; and in the Polonaise, the flute plays a dazzling counterpoint as the movement's theme appears in the bass.

Divertimento No. 15 in B flat, K. 287
WOLFGANG AMADEUS MOZART
Born in Salzburg, 1756
Died in Vienna, 1791

By 1778, the relationships of Wolfgang and Leopold Mozart with their employer, Prince-Archbishop Hieronymous Colloredo of Salzburg, had reached a low point. *Père* Leopold was frustrated with the preference shown to Italian musicians at the arch-episcopal court, and in letters he describes the Archbishop as rude and insensitive. For his part, Colloredo may have been fed up with the Mozarts' frequent requests for permission to travel – and their thinly disguised attempts to find work elsewhere.

And so when, in the summer of 1778, the 22-year-old Wolfgang requested yet another leave of absence, the Archbishop responded by firing both him and his father. Undaunted, in September of that year, the younger Mozart and his mother left Salzburg on a lengthy concert tour (and employment-seeking mission) to Germany and France.

Leopold did not accompany them on the journey – and thanks to his continued presence in Salzburg, we have a detailed account of an early performance there of Wolfgang's *Divertimento No. 15, K. 287*, in a letter from father to son dated April 13,

1778. "Everyone listened in absolute silence, and after each movement Counts Wolfegg, Zeill, Spaur and the rest called out: "*Bravo il Maestro* . . . ! The Countesses Lodron, Lützow and all the rest listened with delight."

The performance took place at a soirée at the home of Count Lodron, and it has been suggested that this work was commissioned by the Count to celebrate the name-day of his wife. Concerning the original instrumentation, there can be little doubt: although this work is sometimes performed by a small orchestra, on this occasion it was performed by four strings and two horns, totaling just six instruments. Leopold clearly states this in his letter – and he himself played second violin.

The *Divertimento* is in six movements (there may have been a seventh movement, a march, now lost), and is a light work that only rarely strays from major tonalties. Often the first violin is treated in a soloistic manner, and this is particularly prominent in the fourth-movement, marked Adagio. The horns tend to be used for harmonic re-enforcement, but on occasion – as in the second-movement Theme and Variations – a horn conspicuously comes to the fore with melodic material. The first-movement Allegro contains a charming interplay between duplet and triplet figures; and the finale features a dramatic alternation between andante and allegro tempos.

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Biography

Director of Orchestral Studies at the University of Toronto, **Raffi Armenian** was trained in the European tradition. In Vienna he studied piano, conducting, voice and composition with Bruno Seidlhofer, Hans Swarowsky, Ferdinand Grossmann and Alfred Uhl respectively.

Maestro Armenian has conducted a television version of Menotti's *The Medium* which was nominated for an Emmy Award that season. He received a Juno nomination for a recording of Ravel and Schoenberg with one of Canada's great singers, Maureen Forrester, and the Canadian Chamber Ensemble, which he founded. In 1988, The CCE was awarded the Grand Prix du Disque from the Canadian Music Council for its *Serenades* album, which was subsequently nominated for a Juno Award. Repertoire from the Ensemble's *Music from Berlin in the 1920s* was selected by Woody Allen to underscore his film *Shadows and Fog*.

Sought after as a guest conductor, Mr. Armenian has led the Belgian Radio Orchestra, the Enescu Philharmonic of Bucharest at the Ravenna International Music Festival, the Montreal Symphony, the Winnipeg Symphony, the Manitoba Chamber Orchestra, l'Orchestre symphonique de Québec, the Edmonton Symphony, the Hamilton Philharmonic and Violon du Roy.

Maestro Armenian held the position of Music Director of the Kitchener-Waterloo Symphony for 22 years and worked with such illustrious companies as the Canadian Opera Company, Michigan Opera Theater, l'Opéra de Montréal, Opera Columbus and for the famed Indiana University School of Music. Kitchener-Waterloo's acoustically superb "Centre in the Square" has a main theatre named Raffi Armenian Theatre. The design was strongly influenced by Maestro Armenian.

The Armenian legacy is secured by his highly acclaimed performance of Wagner's *Parsifal* in which tenor Jon Vickers made his final appearance in 1989. He recently conducted *La Belle Hélène* at l'Opéra de Québec and Mozart's *Così fan tutte* with Opera Hamilton. Mr. Armenian is a recipient of the Order of Canada and Honorary Doctorates from Wilfrid Laurier University and the University of Waterloo.

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